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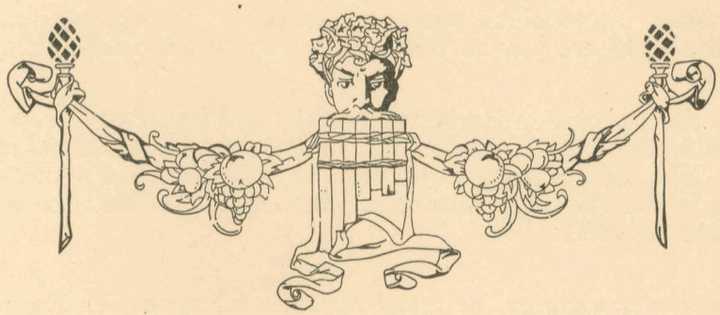
TYROLIENNE

BY

JOSEPH RUMMEL



Revised and Edited with Instructions as to Interpretation
and Method of Study, Biographical Sketch,
Story and Glossary
by
EMERSON WHITHORNE

Saint Louis

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TYROLIENNE

BIOGRAPHICAL SKETCH—JOSEPH RUMMEL.

THE father of Joseph Rummel was truly a man of parts. He was a capable orchestral conductor, a good pianist and clarinetist, and also a composer of many works for different combinations of instruments. Born in Bavaria in 1787, he received much of his musical knowledge direct from the venerable Abbé Vogler.

In 1806, Christian Franz joined the Peninsular campaign, acting as band-master to the 2nd Nassau Infantry. He was taken prisoner—later released, finally slaking his thirst for adventure by fighting with his regiment in the famous battle of Waterloo.

His son, Joseph Hummel, was born in Wiesbaden, Germany, October 6, 1818. The father evidently believed that every musician should play both the clarinet and pianoforte. In any case Joseph was taught these instruments and became an excellent performer on them. He was appointed chapel-master to the Duke of Oldenburg, whose residence was at Wiesbaden; this post he held for many years.

Later he lived for a short period in Paris, followed by five years' residence in London. In 1847 he again established himself in the French capital only to be driven back to London at the beginning of the Franco-Prussian war in 1870. It was but natural that, as a German, his presence in Paris at that time was not exactly pleasing to the French government. In London he lived the last ten years of his life, his death occurring March 25, 1880.

Probably no composer ever arranged as many operatic selections for the pianoforte as did Joseph Rummel. Almost forty years of his life were spent in this work. It is claimed that his arrangements number two thousand. His original compositions were written partly under his own name and partly under assumed names. They show sound musicianship, but are in no way epoch-making works.

GENERAL INFORMATION: *Tyrolienne* is a title applied to a type of country dance or song which derives its name from its native Austrian or Bavarian Tyrol. The refrain always consists of a section which is jodeled,—that is, sung with sudden changes from chest tones to *falsetto*. It is in three-four or three-eight measure and is slower in *tempo* than the waltz. Being peculiarly a musical expression of the peasant, it is rough and uncouth in its character.

Anyone who has traveled in the Tyrol has enjoyed the dancing of the peasants to these rustic tunes. The men wear heavy mountain boots, stockings and short trousers which leave the knees bare, a shirt open at the neck, and close-fitting jacket. Topping this costume is a soft, green felt hat, in the band of which is stuck a feather or the furry tail of some woodland creature. The women's dress usually consists of a short skirt and laced bodice of some gaudy material.

METHOD OF STUDY: Key of C major. Three-four measure.
The first four chords, played energetically, call the dancers together. Then, in sudden contrast, the melody begins softly. The accents on the dotted quarter-notes should be observed, and the regular rhythm of the bass is to be given sharply with the repeated eighth-notes light and hurried.

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In the second section the regular accents are interrupted in measures 13 and 17 where they appear on the second beats of the measures. As all other melody accents occur on the first beat of the measure, this shifting of the accent is particularly effective. The second melody is more graceful than the first on account of the grouped eighth-notes. The first note of these two-note groups should be slightly accented and sustained. This rule always applies to two notes of equal value under a slur.

Following the hold the first melody returns without any alteration whatsoever. The F major part (measures 27—34) serves as a trio, and is of a more expressive and tender character than the preceding parts. The pupil should dwell a little on the dotted quarter-note on the first beat of each measure. The dotted half-notes in the bass must be played loud enough to sound through their respective measures. This eight-measure section is very *legato*—smooth and connected—in character.

GLOSSARY

NAMES

Franz Rummel,	pronounced,	Fränts Room-mĕl.
Abbé Vogler,	"	Äb-bā Fōg-lĕr.
Wiesbaden,	"	Vēs-bä-den.
Oldenburg,	"	Ōl-dĕn-boorg.
Tyrolienne,	"	Tĭ-rō-lĭ-ĕn.

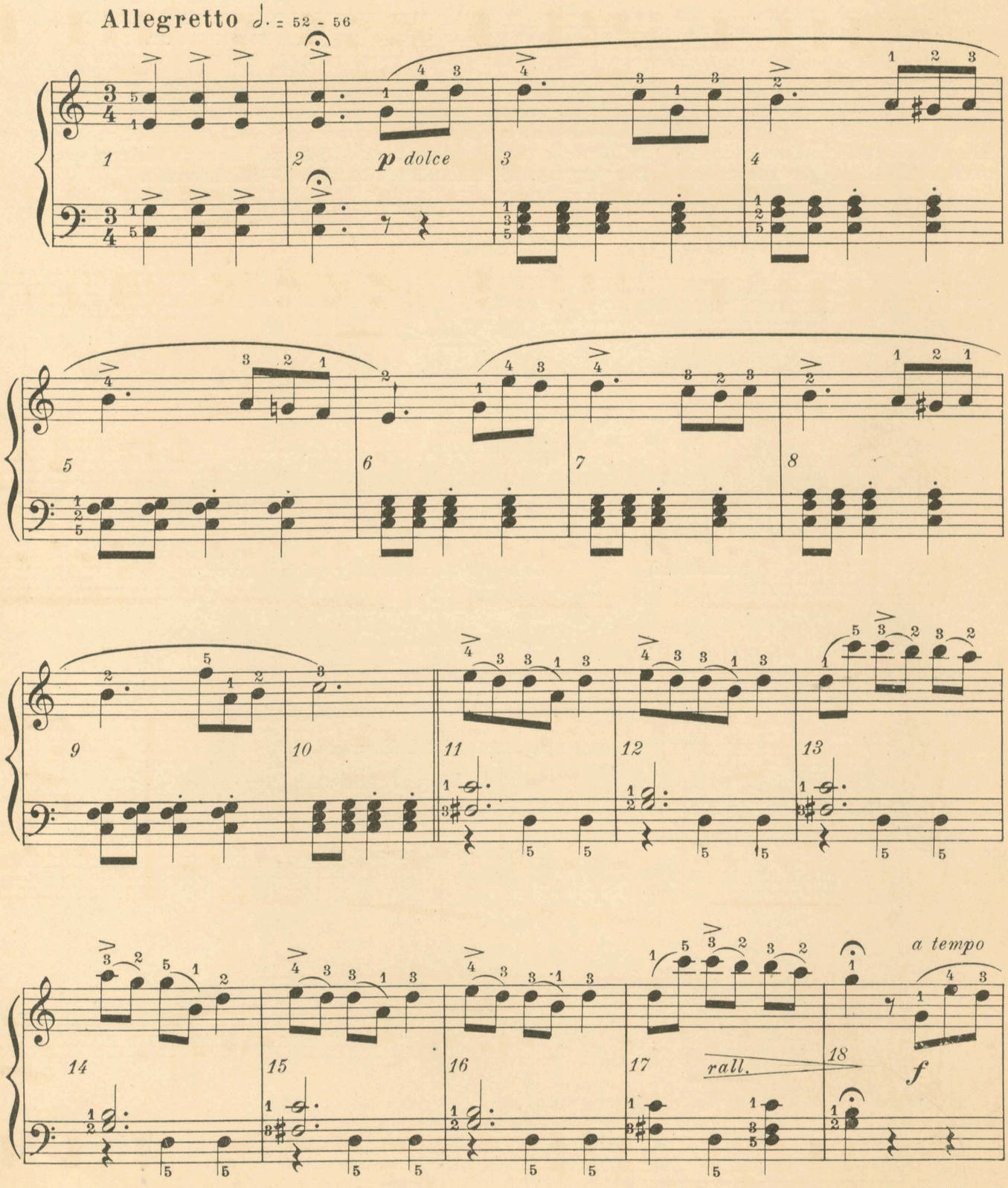
TERMS

allegretto,	pronounced,	äl-lĕ-grĕt-tō, moderately quick and lively.
dolce,	"	dōl-tshĕ, softly and sweetly.
rall. (rallentando),	"	räl-lĕn-tän-dō, the time gradually slower.
a tempo,	"	ä tĕm-po, in time.
legato,	"	lĕ-gä-tō, smooth, connected.
staccato,	"	stäc-cä-tō, short, disconnected.
falsetto,	"	fäl-sĕt-tō, the part of the voice lying above the natural compass.
fermata,	"	fĕr-mä-tä, a pause or hold.
espressivo,	"	ĕs-prĕs-sēe-vō, expressively.

Tyrolienne

Revised and edited by Emerson Whithorne

JOSEPH RUMMEL



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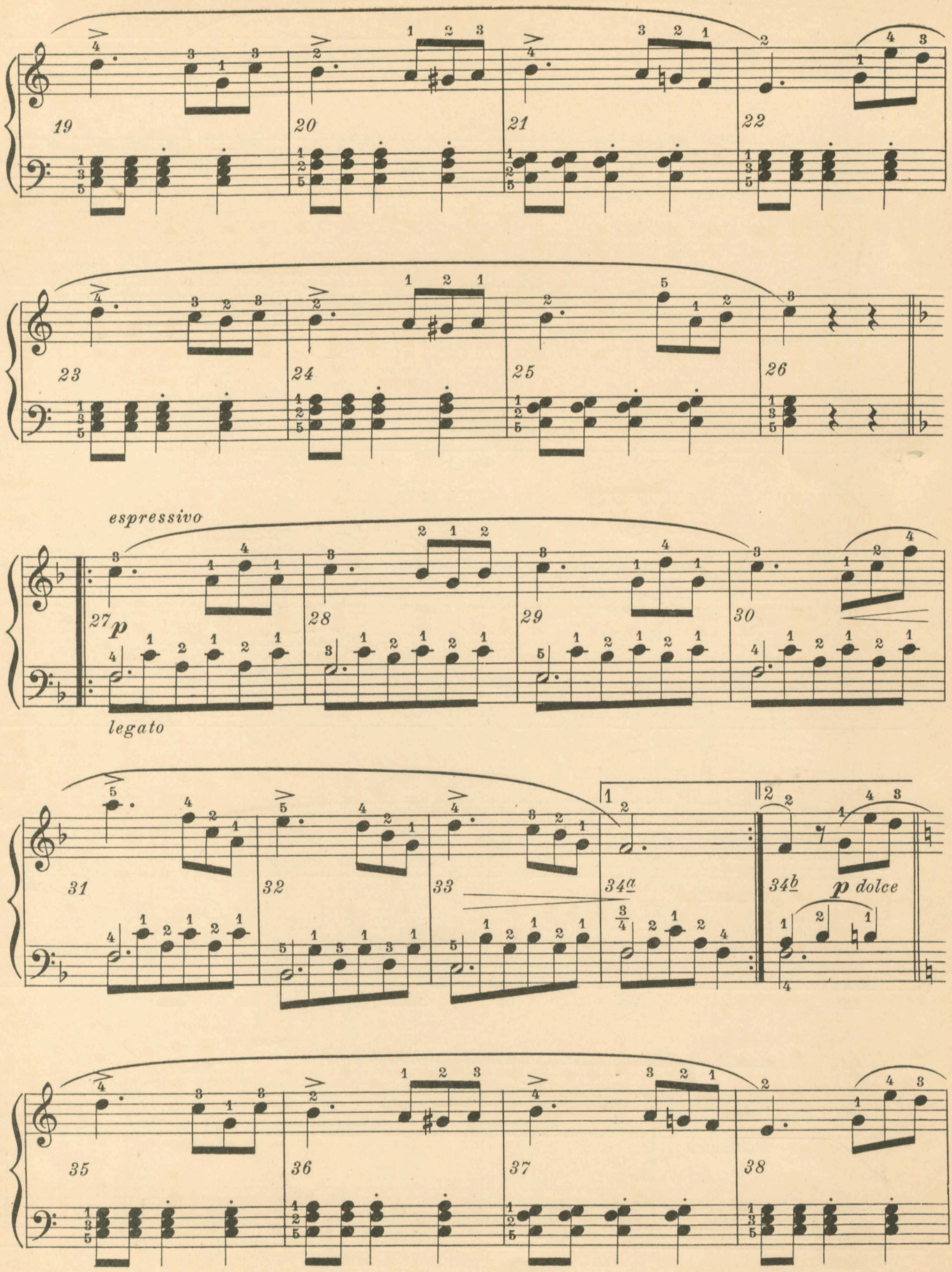
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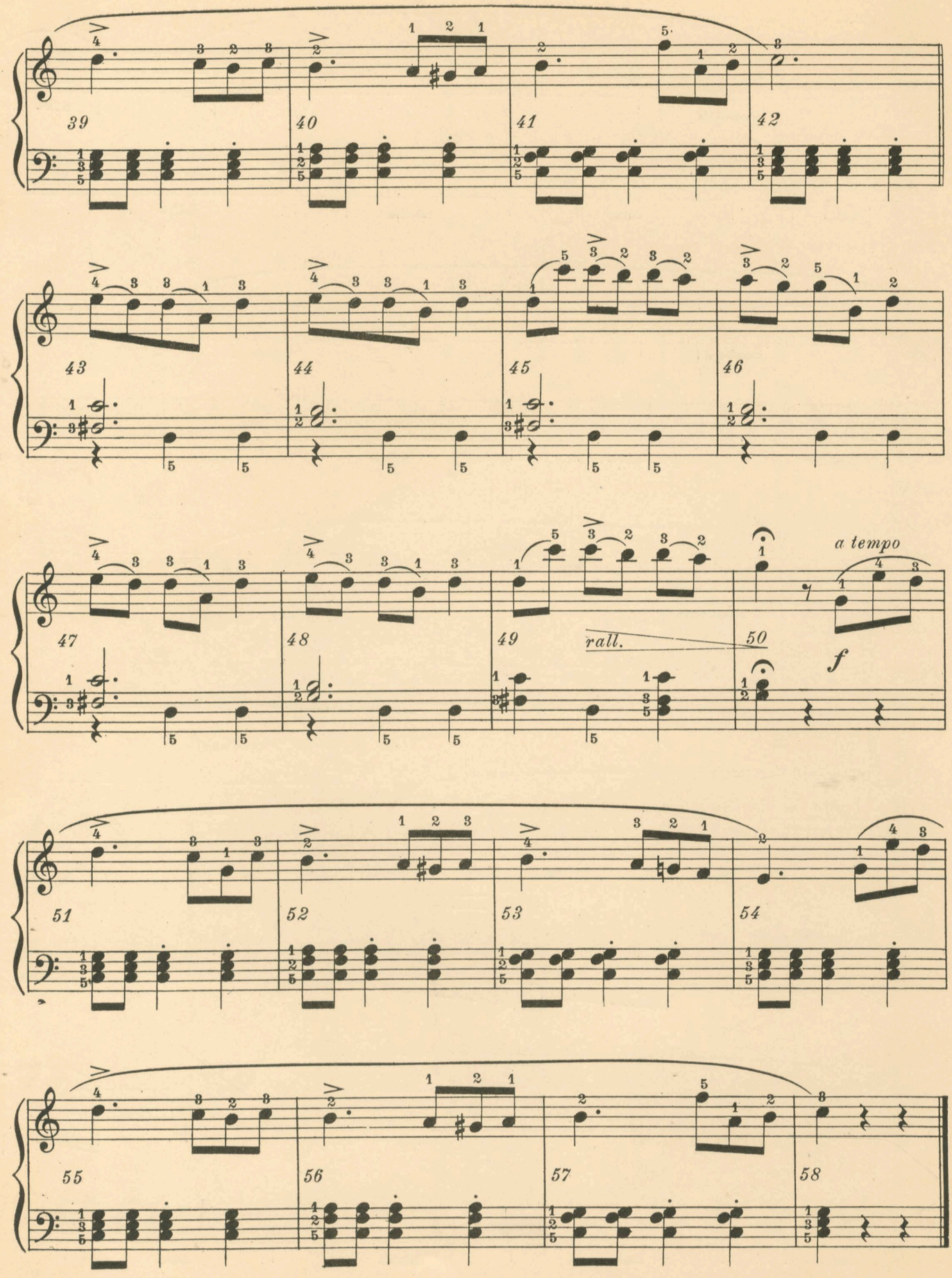
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RECITATION QUESTIONS

1. When and where was Christian Franz Rummel born?
   Ans.

2. In what famous battle did he fight?
   Ans.

3. Give the date of Joseph Rummel's birth.
   Ans.

4. Where did the Duke of Oldenburg have his residence?
   Ans.

5. How many years did Joseph Rummel live in London?
   Ans.

6. On what was his fame as a composer founded?
   Ans.

7. State some facts regarding the *Tyrolienne.*
   Ans.

8. What is a jodel?
   Ans.

9. Why is the second section of this piece more graceful than the first section?
   Ans.

10. How should the first of two notes of equal value under a slur be played?
    Ans.

11. Define *fermata, falsetto, rall.*
    Ans.

12. How should the dotted half-notes in the bass of the F Major section be played?
    Ans.

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